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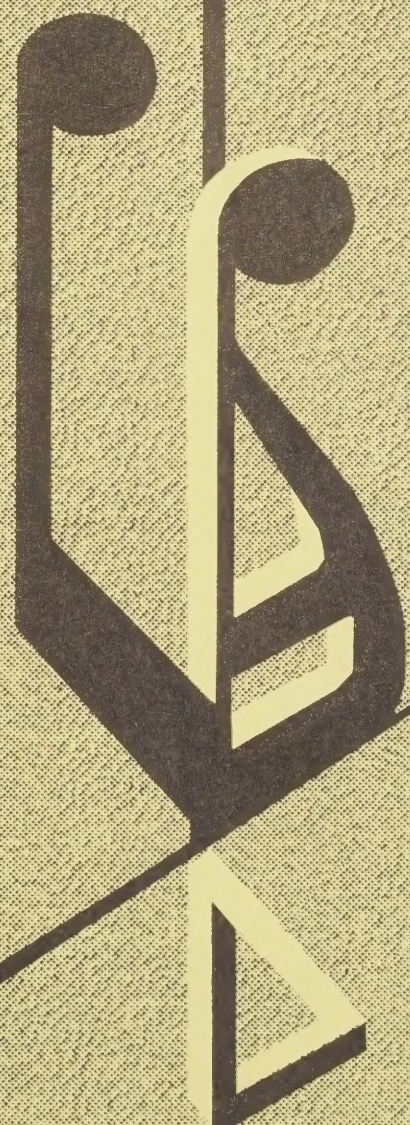
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Viola	1				

А. Шнитке - Ю. Тканов
A. Schnittke - Y. Tkanov

КАМЕРНАЯ СИМФОНИЯ CHAMBER SYMPHONY

ДЛЯ АЛЬТА С ОРКЕСТРОМ
FOR VIOLA AND ORCHESTRA



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Mus 170-28
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А. ШНИТКЕ – Ю. ТКАНОВ
A. SCHNITTKE – Y. TKANOV

КАМЕРНАЯ СИМФОНИЯ
CHAMBER SYMPHONY

ДЛЯ АЛЬТА С ОРКЕСТРОМ
FOR VIOLA AND ORCHESTRA

(cello sonata, 1978)

Москва • Moscow

ИЗДАТЕЛЬСКИЙ ДОМ «КОМПОЗИТОР»
KOMPOZITOR PUBLISHING HOUSE

2000

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A. SCHNITTKE - Y. TIKANOV
A. SCHNITTKE - Y. TIKANOV

KAMERNAYA SIMFONIYA
CHAMBER SYMPHONY

DIR. ALTA G. ORKESTRUM
FOR VIOLA AND ORCHESTRA

1981 - 1982

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ДЛЯ АЛЬТА С ОРКЕСТРОМ
(*cello sonata*, 1978) *

(cello sonata, 1978) *

(cello sonata, 1978) *

I

А. ШНИТКЕ — Ю. ТКАНОВ

Largo

Piano

Viola sola

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Largo

mp

p *pizz*

p

Viola
sola

cresc.

Viola sola

1

[illegible]

Viola sola

Archi

Издательство "Советский композитор", Москва, 1981

Viola sola

mp *dim.* *G.P.*

2

mp *dim.* *G.P.* *PPP*

mp *dim.* *G.P.* *PPP*

Archi

mp *dim.* *G.P.* *PPP*

mp *dim.* *G.P.* *PPP*

G.P. *pp*

Viola sola

mp

Viola sola

Viola sola

cresc. *ff*

Viola sola

pizz. *p* *pp* *ppp* *attacca*

3

pp

pp

Archi

pp

pp

p *attacca*

II

Presto

I *

Viola
sola

ppp

Violoncelli

Contrabassi

II

Viola
sola

pp

V-c

C-b

mp

//

Viola
sola

2

V-c

C-b

mf

mf

//

III

Viola
sola

p

V-c

C-b

simile

simile

//

IV

Viola
sola

mp

3

Archi

pp

pp

mp

mp

* Так как границы 13-тактового (восемь раз повторяющегося) периода сольной партии и границы 16-тактового периода оркестра не совпадают, в начале II части введено двойное обозначение: римские цифры — для солирующего альта, арабские — для оркестра.

Viola sola

V

mf

Archi

//

Viola sola

4

p

mf

Archi

//

Viola sola

VI

mf

cresc.

Archi

VII

Viola sola

5

ff

Archi

f

//

Viola sola

Archi

cresc.

//

VIII

Viola sola

6

fff

V-ni I

V-ni II

Viole divisi in 3

V-c

C-b

ff

Viola sola

I

V-ni

II

Viole divisi in 3

V-c

C-b

//

Viola sola

7

unis.

Archi

//

Viola sola

V-ni I

V-c

C-b

8

//

Viola sola

V-ni I

V-c

C-b

Viola sola

9

Archi

sf

mf

Viola sola

Archi

sf

mf

Viola sola

10

Archi

sf

mf

Viola sola

Archi

sf

mf

Viola sola

11

Archi

sf *mf* *fff* *mf*

Viola sola

12

Archi

sf *mf* *fff* *mf*

Viola sola

13

Archi

sf *mf* *sub. mp* *pizz* *sub. mp* *pizz* *sub. mp*

Viola sola

Archi

mp *arco* *P* *>* *>*

a tempo

Piano

Viola sola

Archi

14

mf *rit.* *ff* *mf* *ff* *ff* *mf* *ff* *mf*

Viola sola

Archi

Viola sola

Archi

15

pizz. *dim.* *f* *mf* *dim.* *mp* *p* *pp* *rit.*

a tempo

Piano

Viola
sola

Archi

Piano

Viola
sola

Archi

Piano

Viola
sola

Archi

16

17

18

ord.

pp

ord.

pp

ord.

pp

pizz

pp

pizz

pp

Viola sola

Archi

//

Viola sola

Archi

//

Viola sola

ord.

19

p

Archi

p

//

Viola sola

mp

mf

Archi

mp

mf

Viola sola

20 *ff*

Archi

f

arco

p cresc.

Viola sola

21 *ff*

Archi

f

ff

ff

Viola sola

ff

cresc.

ff

Archi

cresc.

ff

ff

ff

Viola sola

22 *sul G*

ff

sul G

ff

Archi

sul C

ff

ff

Viola sola

Archi

//

Viola sola

Archi

23

//

Viola sola

Archi

//

Viola sola

Archi

24

Viola sola

V-ni I

V-c

C-b

Viola sola

25

V-ni I

26

Viola

V-c

C-b

Piano

mp sub.

Viola sola

mp sub.

27

mp

Archi

mp sub.

mp sub.

mp

Piano

Viola sola

mf

Archi

mf

Piano

Viola sola

28

ff

Archi

Piano

Viola sola

29

fff

Archi

Piano

Viola sola

Archi

cresc.

fff

* Da al Fine

pizz.

sul pont.

dim.

PPP

Piano

Viola sola

Archi

Piano

Viola sola

Archi

sempre martellatissimo

fff al Fine

(2da.)

30 *martellatissimo* *fff*

31

uniss.

Piano

Archi

poco a poco crescendo

32

33

8va

15

Piano

Archi

34 *(2da.)* *8va*

35

attacca

Largo

10492

Viola sola

Archi

pp *cresc.* *arco tutti* *poco a poco cresc.*

4

ppp *arco tutti* *poco a poco cresc.*

ppp *poco a poco cresc.*

Viola sola

Archi

cresc. *cresc.* *cresc.* *f* *f* *f*

5

Viola sola

Archi

mf *cresc.* *cresc.* *cresc.* *cresc.* *f* *ff* *ff*

Piano

Viola sola

Archi

pp sub. *m.d.* *m.d.* *m.d.* *pp* *cresc.* *mp dim.*

6

trem. *pp* *trem.* *pp sub.*

Viola sola

7 *p*

Archi

pp

pp

pp

pp

pp

Piano

p

Viola sola

pizz.

8 trem.

ppp

p trem.

Archi

ppp

ppp

ppp

ppp

Viola sola

arco

9 *mf*

ord.

mp

poco rubato

dim.

10 *pp*

Archi

pp

pp

pp

pp

pp

pp

Viola sola

mp

cresc.

ff

11 *p*

Archi

pp

pp

pp

mp

mf

ff

p

Viola sola

12 Solo 8^{va}

poco cresc. *pp sub.* *non troppo vibrato*

Archi

poco cresc. *ppp sub.*

poco cresc. *pp* *poco cresc.* *ppp sub.*

Piano

8^{va} *pp*

Viola sola

pizz. *p*

13 14 8^{va}

mp *dim.* *pp* *poco cresc.* *pp* *tremolo*

Archi

dim. *pp* *poco cresc.* *p*

Piano

8^{va}

Viola sola

8^{va}

Archi

[illegible]

Piano

Viola sola

Archi

16

marcato

ord.

p

marcato

p

marcato

p

tremolo

pizz.

arco marcato

marcato

dim.

Violoncello (Viole sola) part, measures 10-14. The score shows a melodic line in the cello part, with a pizzicato section in measure 11. The orchestra part (Archi) includes strings and woodwinds. Dynamics include *p*, *ppp*, and *dim. poco a poco*.

Нотное издание

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Тканов Юрий Адальбертович**

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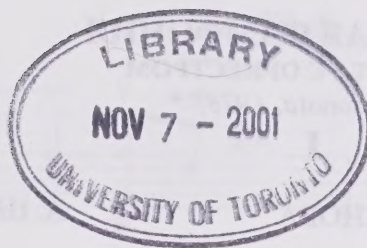
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Viola



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1 p

VIOLA

Viola

КАМЕРНАЯ СИМФОНИЯ

ДЛЯ АЛЬТА С ОРКЕСТРОМ

(cello sonata, 1978) *

I

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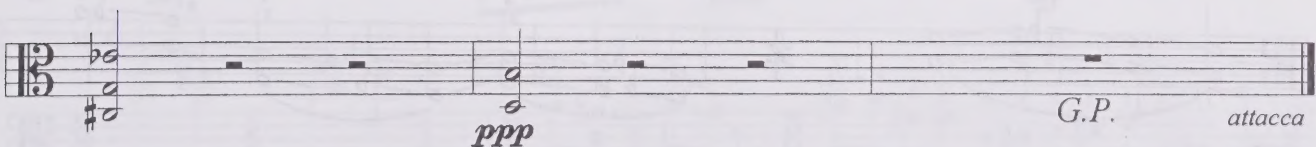
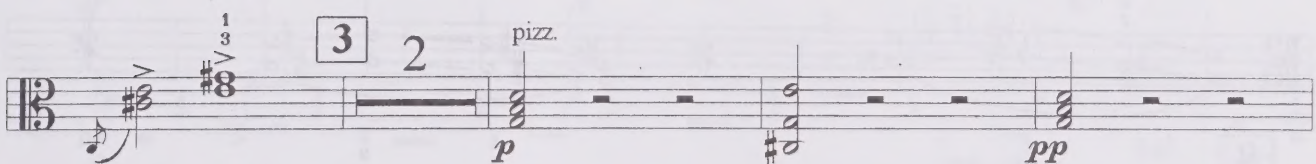
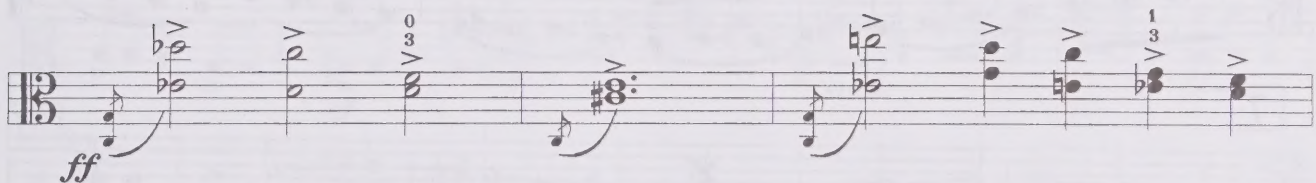
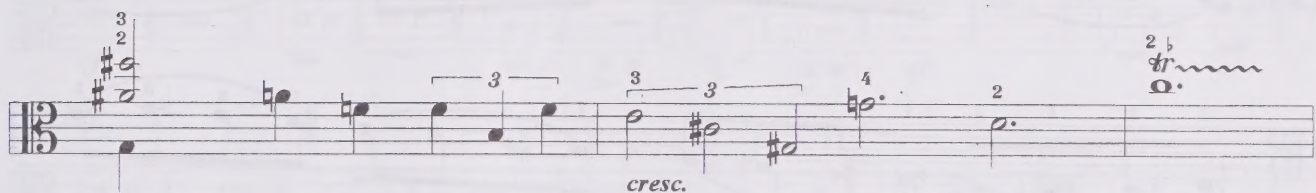
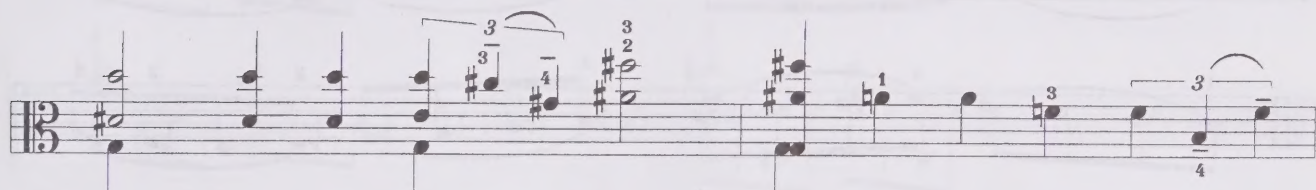
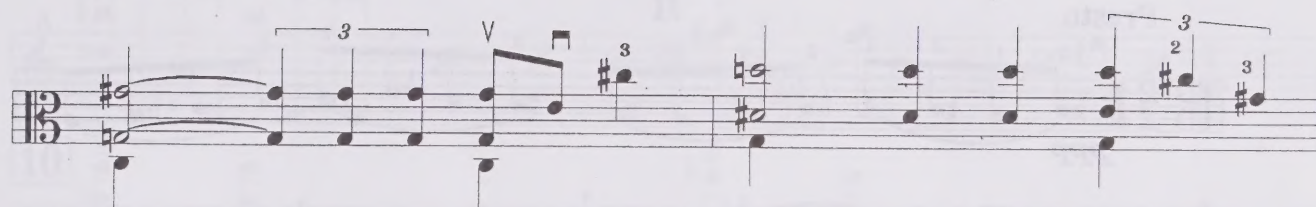
А. ШНИТКЕ — Ю. ТКАНОВ

Largo

The musical score is written for Viola in 3/4 time, marked 'Largo'. It consists of six staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and features a triplet of eighth notes. The second staff includes a 'V' marking above a measure. The third staff has a 'cresc.' (crescendo) marking. The fourth staff contains a 'pizz.' (pizzicato) marking, followed by a 'dim.' (diminuendo) marking, and ends with an 'arco' marking and a boxed '1'. The fifth staff has a 'dim.' marking and a 'mf' (mezzo-forte) dynamic. The sixth staff begins with a 'G.P.' (Grave) marking, followed by a boxed '2', a '4' marking, and a 'mf' dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

* А. Шнитке. Соната для виолончели и фортепиано, (1978), посвящается Наталии Гутман.
Издательство "Советский композитор", 1981

Viola



Viola II

Presto

*) 2

ppp

0 1 3 4 2 2 4 2 4

1 2 3 2 4 1

1 4 4 2 2 3

0 1 4 4

3 2 1 2 1 1 1 2 3 1

4 4 3 4

7

ff

2 2 2 3

8

1 1 2 3

3 3 1 1 2

V

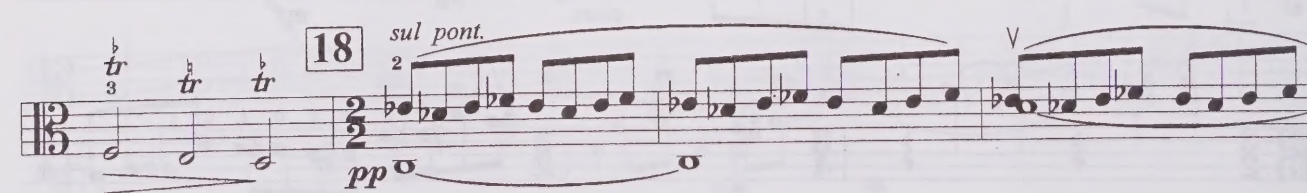
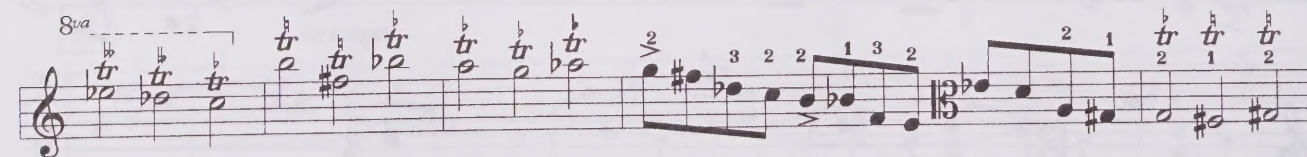
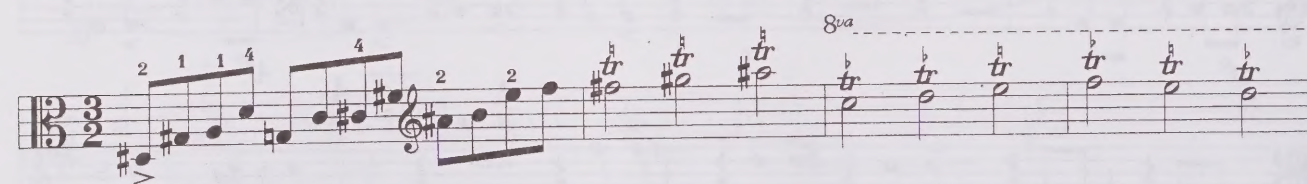
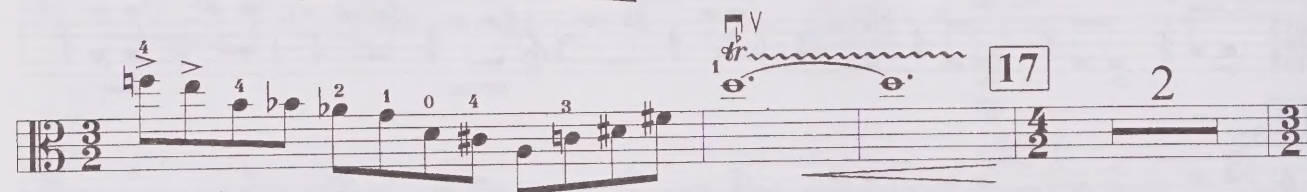
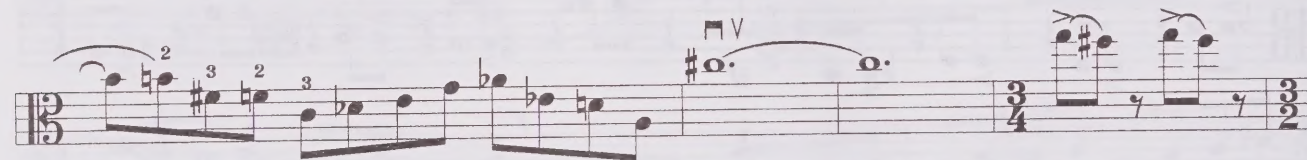
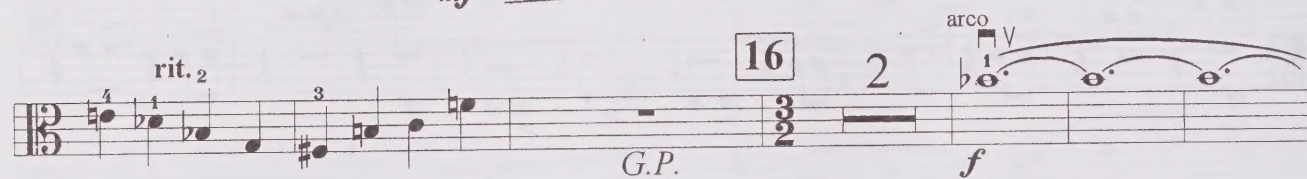
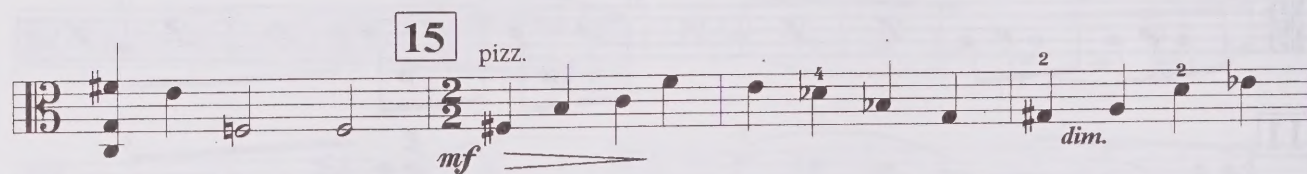
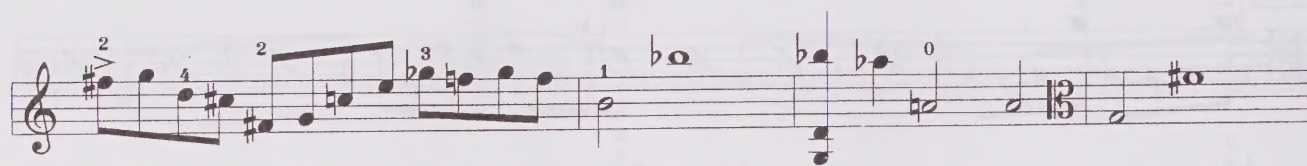
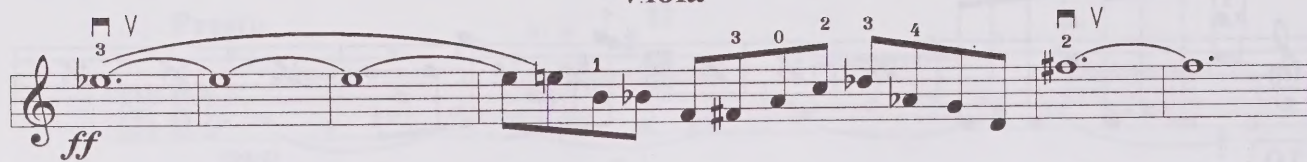
9

2 1 3

*) Повторить восемь раз *sempre cresc.*

G.P.

Viola



Viola

Musical score for Viola, measures 19-21. The score is written in bass clef with a key signature of one flat (B-flat). Measure 19 begins with a box containing the number 19. The music features various articulations including slurs, accents, and fingerings (e.g., 3, 4, 2, 1, 3, 2, 4). Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). Measure 20 includes a box with the number 20 and a *ff* (fortissimo) marking. Measure 21 includes a box with the number 21 and a 6-measure rest. The score concludes with a double bar line.

Viola

[illegible]

The first system of the musical score for 'The Little Boat' is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. This is followed by a half note G4, and then a quarter note F#4. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a quarter note B3, a quarter note A3, and a quarter note G3. The first measure is marked with a '4' above it, and the second measure is marked with a '2' above it.

22

Exercise 22 is a musical piece in treble clef, one sharp (F#), and 12/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes eighth and sixteenth notes, rests, and repeat signs. The piece is divided into two main sections by a double bar line. The first section consists of two measures of eighth notes, followed by three measures of rests. The second section consists of two measures of eighth notes, followed by three measures of rests. The piece ends with a double bar line.

[illegible]

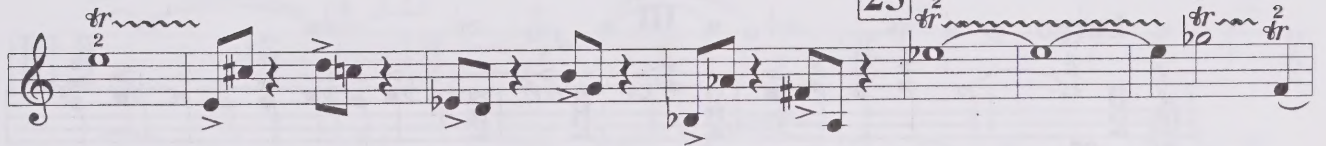
The first staff of music is written in treble clef with a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, followed by three measures of rests indicated by a double bar line and a colon. The staff concludes with a treble clef and a double bar line.

24 *ff*

[illegible]

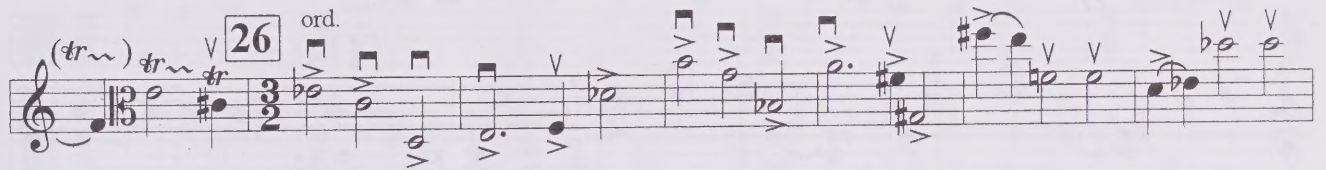
Viola

25

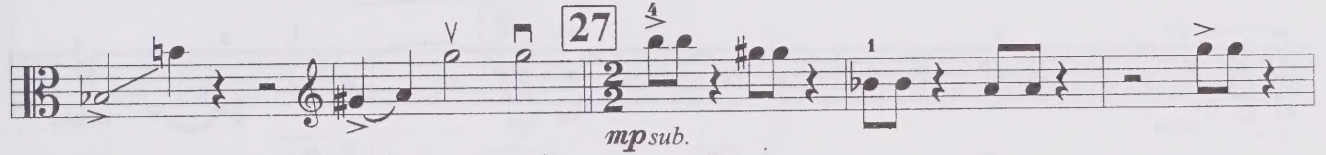


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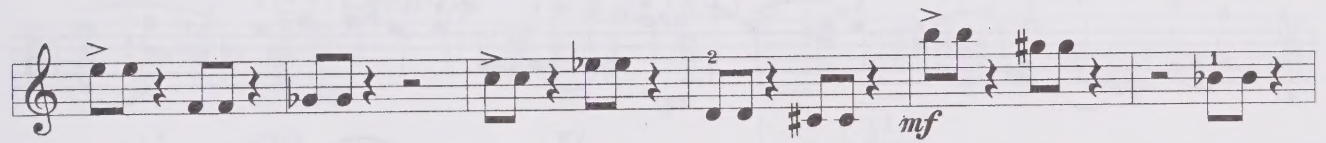
ord.



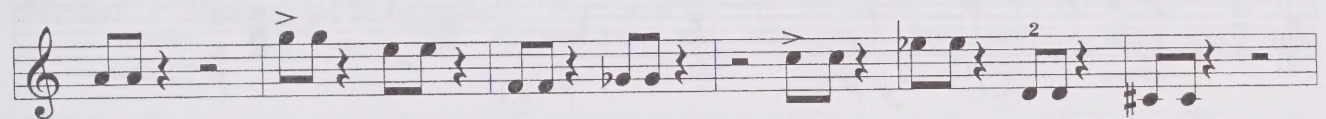
27



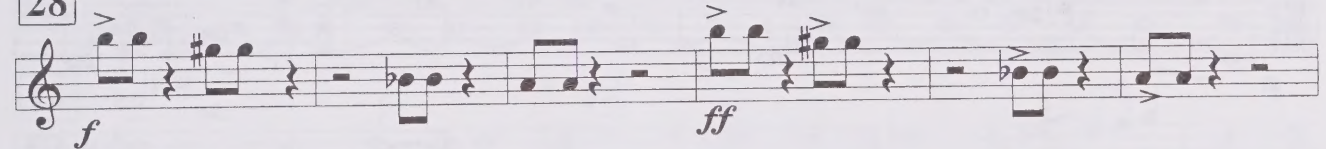
mp sub.



mf



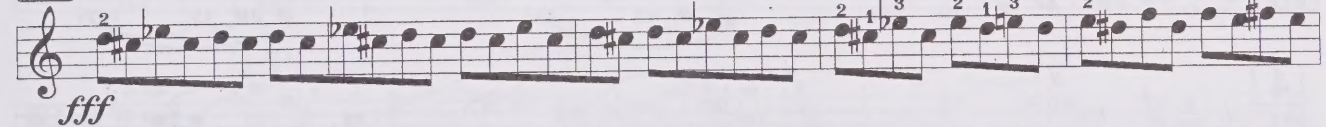
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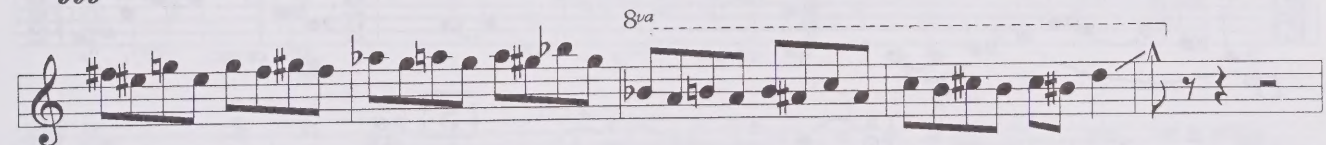
f

ff

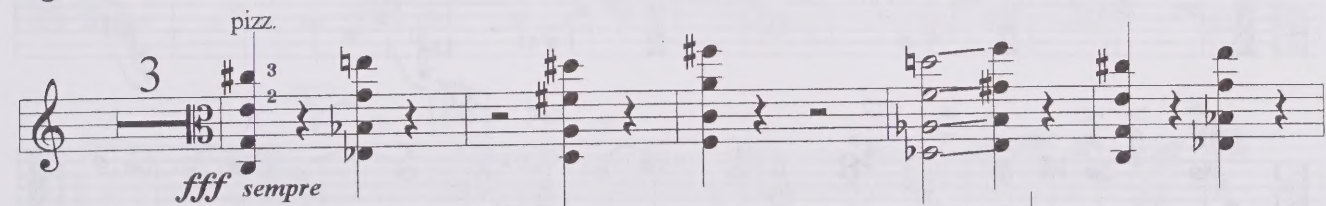
29



fff

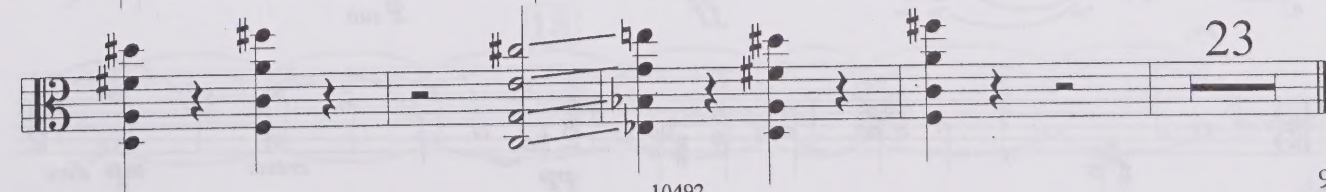
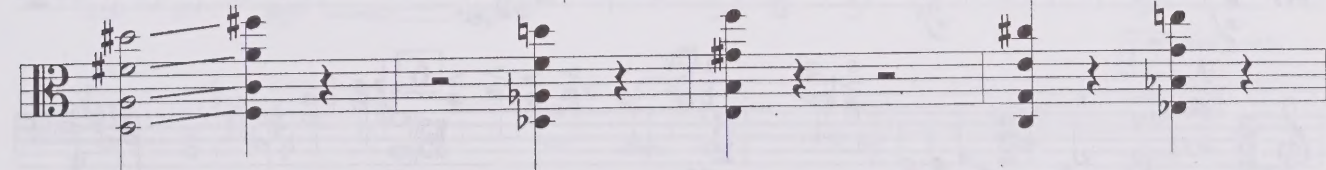


8va



pizz.

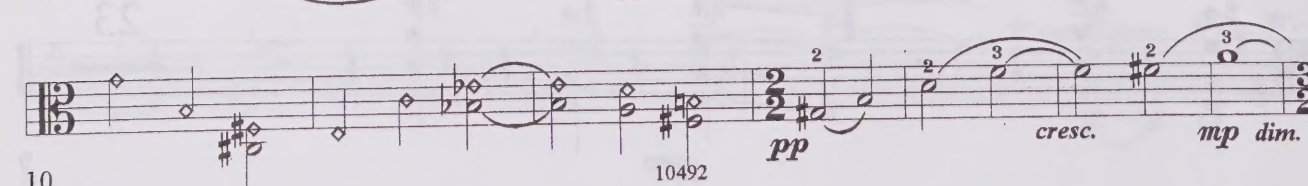
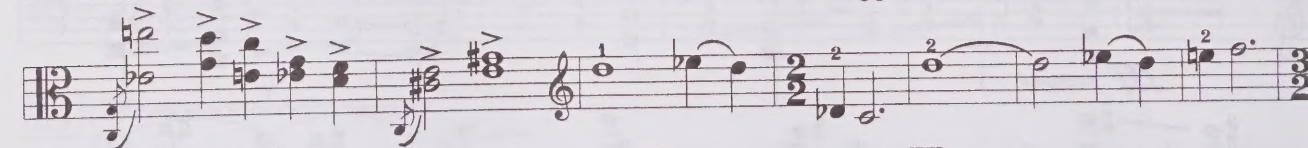
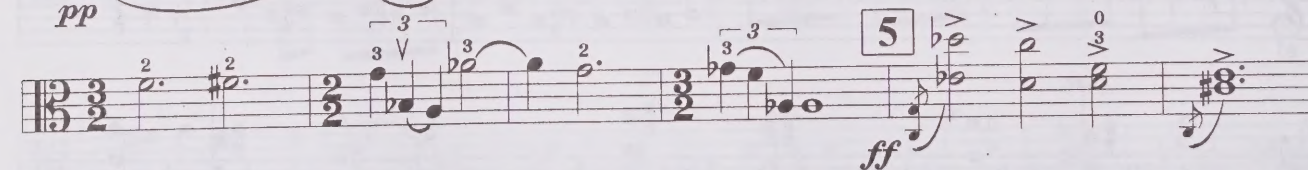
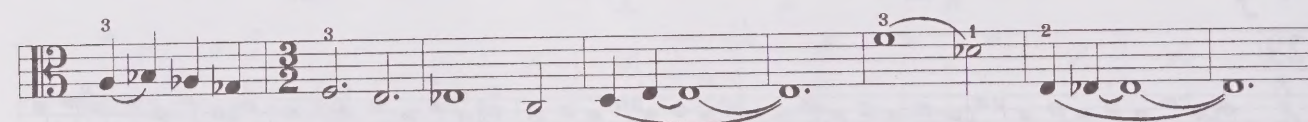
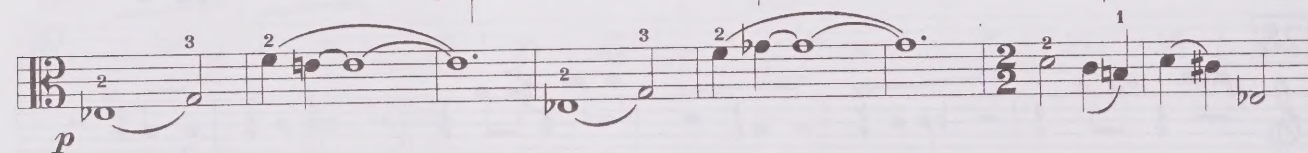
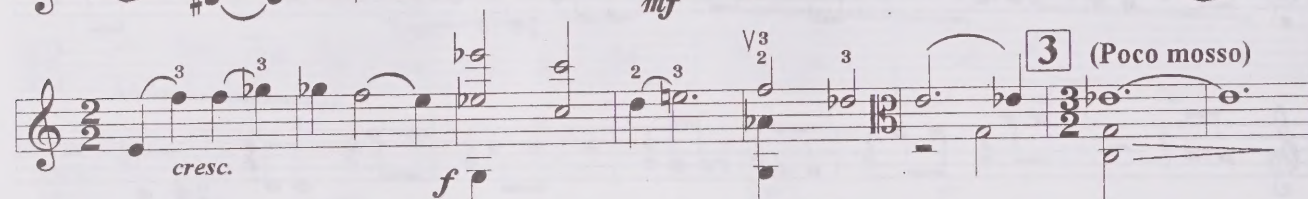
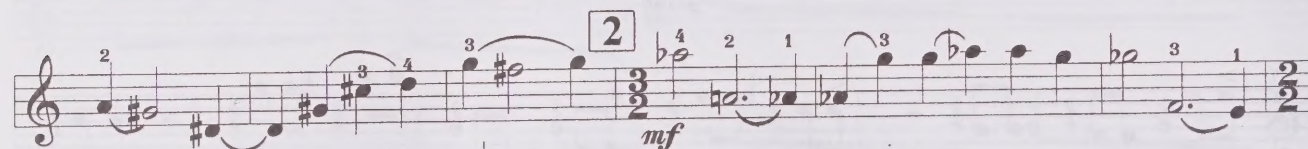
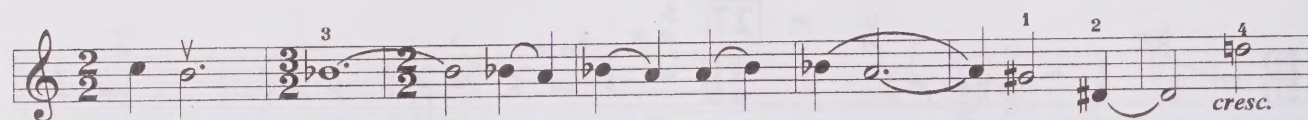
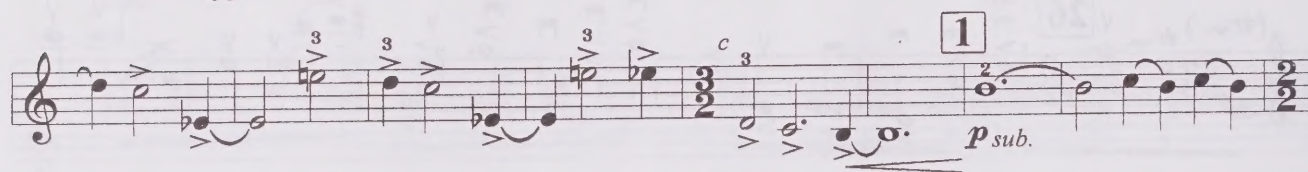
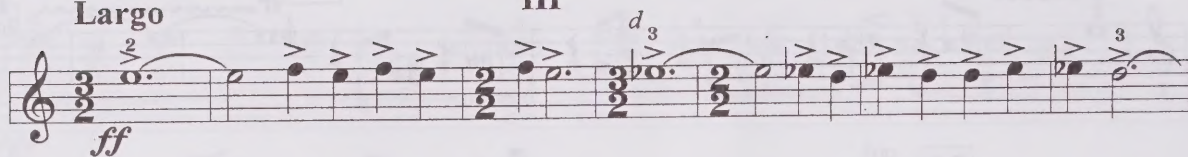
fff sempre



23

Viola III

Largo



Viola

7 *p*

8 *pizz.*

9 *arco*
mf *dim.*

10 *pp* *mp*

11 *cresc.* *cresc. ff* *dim.* *p*

12

13

14 *pizz.* *p*

15

16 *arco* *pp* *mf*

17 *pizz.* *dim.* *pp* (sul pont.)

18 *morendo*

